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ABSTRACT

Intended for use by teachers at the high school level, this curriculum guide, which is one in a series of guides for consumer and homemaking education in Kentucky, outlines a semester special interest course in clothing management. As the concluding course of a curriculum on this subject which commences on the junior high level in a separate guide (CE 017 498), it covers many of the same areas of instruction as the earlier units. The concepts included are as follow: (1) cultural influences on clothing; (2) art principles of clothing design; (3) the analysis, selection, and buying of clothing for the individual and the family, and the relationship between clothing purchasing and the economy; (4) special clothing care and storage; (5) textile technology; (6) selection and use of sewing equipment; (7) construction of clothing; (8) garment alterations, and (9) career opportunities in the clothing and textile fields. Behavioral objectives are stated in terms of student competencies, and the specific teaching strategies are accompanied by references to outside resources (primarily textbooks) and supporting generalizations. The appendix contains several instructional activities and games on fiber and fabric characteristics. A list of resources is gathered together at the end, including books, periodicals, pamphlets, and filmstrips. (ELG)

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KENTUCKY CONSUMER & HOMEMAKING EDUCATION

Clothing & Textiles

CURRICULUM GUIDE SEMESTER COURSE

Prepared by
Instructional Materials Laboratory
University of Kentucky
Department of Vocational Education
Lexington, Kentucky

In Cooperation with
Kentucky Department of Education
Bureau of Vocational Education
Home Economics Unit
Frankfort, Kentucky

CE 017 460

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CLOTHING MANAGEMENT
CURRICULUM GUIDE FOR SEMESTER COURSE
IN
CLOTHING AND TEXTILES AREA

Developed under the supervision of
and revised by
Mrs. Betty C. Powers
on Special Assignment
with Instructional Materials Laboratory
University of Kentucky

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INTRODUCTION

This guide has been developed for a depth or special interest course in the clothing and textiles area. Since Comprehensive Home Economics I and II are prerequisites to the course, students taking Clothing Management will be either juniors or seniors.

Opportunities for development of personalized knowledge and skills in the clothing and textiles area, as it relates to the dual role of women and the consumer, should be a part of the vocational home economics program. Therefore, this course is designed to include all facets of clothing, with emphasis on textiles, the social and psychological effects of clothing, and specialized construction techniques.

The conceptual structure presents a graphic summary of the total program offerings in the clothing and textiles area. Examination of this chart places the special interest course in proper perspective as a depth course for students who wish to increase their knowledge and skills in the area.

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During the summer of 1970, ten home economics teachers attended a two-week workshop to write a tentative curriculum guide for a semester course in clothing. These participants who developed and taught the proposed course during the 1970-71 school year were:

Miss Helene Arnold, Franklin County High
Mrs. Rebecca Fenimore, Daviess County High
Mrs. Audrey Freas, Franklin-Simpson High
Mrs. Marjorie Gabbard, Powell County High
Miss Ann S. Giles, Dixie Heights High
Mrs. Ann Hardin, Seneca High
Mrs. Mickie Hudson, Berea Community School
Mrs. Elizabeth Johnson, Meade County High
Mrs. Jennie Seymour, Livermore High
Mrs. Gladys Shelby, Paducah Tilghman High
Mrs. Eloise Wade, Christian County High

Evaluation and suggestions for revision were made by five of the original group during a two-day workshop in the spring of 1971. In July, 1971, the guide was revised. Serving as consultants for the revision were Mrs. Charlotte Bennett, University of Kentucky, and Mrs. Dianne Harris, clothing curriculum writer. Committee members reacting to the revision were:

Mrs. Audrey Freas, Franklin-Simpson High
Mrs. Ann Hardin, Seneca High
Mrs. Elizabeth Johnson, Meade County High
Mrs. Gladys Shelby, Paducah Tilghman High

CONCEPTUAL STRUCTURE

CLOTHING AND TEXTILES AREA

Major Concepts for Area	Major Concepts for Unit			
	8th Grade (4 weeks)	Comprehensive I (7-9 weeks)	Comprehensive II (6-7 weeks)	Special Interest (One Semester)*
Social, Psychological, and Cultural Aspects of Clothing		Influence of clothing on the individual	Influence of clothing on people	Cultural influences upon clothing (1-2 weeks)
Aesthetic Aspects of Clothing	Influences of color and line on figure types	Color in relation to school clothing for the individual	Color coordination and line effects in the wardrobe	Art principles of clothing design
Economic Aspects of Clothing Selection	Acquisition of school clothing		Considerations when planning and selecting a wardrobe for self	Analysis, selection and buying of apparel (1 week)
Care and Storage of Clothing		Care and storage of school clothing	Wardrobe maintenance	Special clothing care and storage possibilities
Textile Fibers, Yarns, and Finishes	Cotton fiber properties	Properties of protein and cellulose fibers	Thermoplastics and other manufactured fibers	Technology of textiles (3-4 weeks)
Selection, Use and Care of Equipment	Selection, use, and care of tools and equipment for constructing an article	Selection and use of tools and equipment for basic clothing construction	Selection and use of tools and equipment for advanced construction	Selection and use of tools and equipment for specialized construction Selection of sewing machine (1 week)
Clothing Construction	Construction of an article	Construction of a basic clothing project	Construction of an advanced clothing project	Construction of a specialized clothing project (9 weeks)
Garment Repairs and Alterations		Minor garment repairs and alterations		Specialized garment alterations
Job and Career Opportunities in Clothing and Textiles			Job entry opportunities in clothing and textiles	Career opportunities in the clothing and textiles field

*Time allotments are suggested for some of the concepts of the unit. The teacher will adjust these times according to needs and interests of students.

SUGGESTED CONSTRUCTION EXPERIENCES

This chart was developed in connection with the conceptual outlines, to give the teacher an over-all view of the construction experiences.

Experiences	8th Grade	Comprehensive I	Comprehensive II	Special Interest
Pattern		Guides for selecting the pattern Use of a commercial pattern		Individualized pattern alterations Designer patterns
Fabric	Selection and preparation of the fabric	Relationship of fabric to pattern style and construction ability	Fabrics with special properties and characteristics	Selection of appropriate fabrics for innerconstruction
Sewing Notions	Thread Fasteners Seam binding	Zipper Hemming tape		Trims Belts Specialty items
Hand Sewing	Preparation for hand sewing Running or basting stitch Overcasting or slant hemming stitch Whipping or vertical hemming stitch		Back stitch Slip stitch	Blanket Cross Chain French knot Satin Hemstitch Buttonhole
Machine Sewing	Baste stitching Regulation length stitching Back stitching Lock stitching Clean finishing	Staystitching Directional stitching Understitching		Decorative stitching
Techniques and/or Processes	Plain seam Plain seam finishes Applying fasteners Edge finishes	Seams and seam finishes Darts Fitted facing Plackets and zippers Patch pockets Hems	Interfacings Seam and seam finishes Collars Joining skirt and bodice Setting in sleeves Buttonholes (machine made)	Cuffs Pleats Pockets Buttonholes (bound) Belts Gussets Linings Interlinings Underlinings Bindings Trimming Details Hand finishing Pressing details
Pressing	Basic pressing techniques			Pressing details for specialized construction

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TITLE OF COURSE: CLOTHING MANAGEMENT

TIME: ONE SEMESTER

MAJOR CONCEPTS FOR COURSE:

Cultural influences upon clothing
Art principles of clothing design
Analysis, selection, and buying of apparel
Special clothing care and storage possibilities
Technology of textiles
Selection and use of equipment for specialized construction
Construction of a specialized clothing project
Specialized garment alterations
Career opportunities in clothing and textiles

BEHAVIORAL OBJECTIVES FOR COURSE:

The student will:

- evaluate the influences of various cultures upon clothing.
- analyze the application of art principles in clothing design.
- analyze the effects of income, family size and composition, geographic location, personal likes and dislikes, values, and consumer skills upon family clothing decisions and practices.
- analyze possibilities for storage and care of special clothing.
- analyze effects the basic technological aspects of textiles production have upon the selection, care, and use of apparel.
- demonstrate skill in using appropriate equipment for specialized construction.
- apply appropriate techniques in specialized clothing construction.
- evaluate feasibility of specified garment alterations.
- explore career opportunities in clothing and textiles.

GENERALIZATIONS FOR COURSE:

Basic patterns of dress are expressions of the moral, social, and economic conditions of a culture.

Creative use of art elements and principles in clothing design may enhance personal appearance.

Family clothing decisions and practices are affected by income, family size and composition, geographic location, personal likes and dislikes, values, and consumer skills.

Personal satisfactions derived from clothing are likely to be affected by appropriate care and storage of apparel.

Knowledge of the technology of the industry will aid individuals in the prediction of performance, selection, and care of textile products.

Successful construction of specialized apparel is more likely to be attained through use of appropriate equipment.

Specialized clothing construction requires specific construction techniques.

Feasibility of garment alteration is determined by the consumer, considering time, economic situation, and skill needed to accomplish the task.

The better informed one is about available career opportunities and the qualifications required in these positions, the more likely he is to choose a career suited to his personal characteristics and goals.

CLOTHING MANAGEMENT

Conceptual Outline for Course

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2. Functions of clothing
B. Clothing as a means of communication
C. Clothing as a value model for the masses

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4. Bound buttonholes
5. Belts
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MAJOR CONCEPT FOR UNIT: I. Cultural influences upon clothing

SUPPORTING CONCEPTS: A. Clothing and culture
B. Clothing as a means of communication
C. Clothing as a value model for the masses

BEHAVIORAL OBJECTIVE FOR UNIT: Evaluate the influences of various cultures upon clothing.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- trace development of clothing style in a particular culture.
- analyze influence of culture upon the clothing practice of the masses.
- list functions of clothing as depicted in a given era, situation, or culture.
- analyze impressions resulting from various clothing practices.
- summarize influence of clothing upon the values of the multitudes.

GENERALIZATION: Basic patterns of dress are expressions of the moral, social, and economic conditions of a culture.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Culture is that complex whole including knowledge, customs, morals, beliefs, art, and any other capabilities and habits acquired by man. In short, culture is the sum total of all learned human behavior.	(Interest Approach) View bulletin board on "History of Dress." Define culture.	(Teacher Reference) Lester and Kerr, Historic Costume. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 1.
The study of other cultures, past and present, gives greater insight into forms of adornment.	Question: How do you think clothing originated? Write short paper on question. Share ideas with class members.	
Basic patterns of dress are expressions of the culture of different peoples.		(AT) Horn, The Second Skin, Ch. 2. National Geographic.
Tailored garments, cut and seamed to the shape of the body, resulted from the invention of the sewing awl and the eyed needle.	View filmstrip. Summarize main concepts. Trace the evolution of dress design related to sewing inventions.	Filmstrip: "Historical Highlight and Contemporary Clothes."
Neolithic cultures, having invented the loom, made draped garments from woven cloth which was not cut and had little sewing.	View illustrations of early garments. Classify as either tailored or draped.	(Teacher Reference) Horn, The Second Skin, Ch. 3.

	Game: Place illustrations from current magazines on cards. Each person classifies illustration drawn as either tailored, draped, or composited.	(AT) Craig, Clothing--A Comprehensive Study, Ch. 2.
Clothing today is a composite of the merging cultures that sew skins and weave.	Use examples of present day garments to emphasize influence of sewing inventions on current fashions.	Current magazines. Actual garments.
The Japanese culture subordinated the cut of the garment to the beauty of the fabric.	Examine a Japanese kimono, for beauty of design in fabric. Contrast cut of garment in relation to beauty of fabric.	Actual garment or picture of garment.
Studying the history of clothing can aid in understanding the political, economic, and social standards of the era.	Divide class into groups. Research topics concerning early dress, such as: "Early Egyptian Dress." "Theories of the First Clothing." "Chinese Dress." "Moslem Dress." Relate findings to political, economic, and social standards of the era.	Encyclopedias. (SL) Vanderhoff, Clothes: Part of Your World, Unit 1, Parts I and II.
	Invite resource persons to bring clothing typical of other cultures. Listen to discussions of dress in other cultures.	Resource persons from foreign countries or persons who have visited foreign countries.
New design forms continue to evolve from scientific innovations in materials, tools, and processes.	List new design forms which have resulted from scientific innovations. (Example: Durable-press finish.) Determine their relationship to scientific innovations.	
Throughout the world, clothing has been used for protection, group identity, status, self-expression, attraction, and ceremonies.	View filmstrip. Have "popcorn session" bringing out main points in filmstrip.	Filmstrip: "The Psychological Importance of Clothing."
	Classify illustrations of garments according to their function.	Craig, Clothing--A Comprehensive Study, Ch. 1.
The individual feels secure if he dresses as his social group does.		
Expressing modesty through the wearing of clothing varies with the culture and subculture and is learned by the individual.	Discuss standards of dress in different cultures and subcultures. (Examples: Moslem veil; no-bra-look.)	(Teacher Reference) Horn, The Second Skin, Introduction.
Cultural values strongly influence the use of clothing as physical protection.	List clothing practices in our culture which are contradictory to the need for protection. Relate these practices to present cultural values.	Craig, Clothing--A Comprehensive Study, Ch. 9.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
The meaning of "beauty" is affected by the cultural background of the person viewing it. Clothing is important because it reflects what one is, what one does, and what one believes. The individual needs to be aware of the meaning dress communicates to others if the desired impression is created.	Use opaque projector to show pictures of body painting, mutations, different raiment. Ask: What general type of culture would regard this as beautiful? Buzz Session: Shakespeare's quote, "The apparel oft proclaims the man." Examine bulletin board: "Clothing Speaks! What Are You Saying?"	Illustrations from Encyclopedia. National Geographic.
Clothing is a tangible, visual image of the values and ideas of the era.	View filmstrip for ways in which clothing communicates. View transparency.	Filmstrip: "Clothing Communicates." Transparency: "Clothes Tell A Story."
Clothing communicates and emphasizes certain facets of personality, role, status, and situation.	Circular Response: "How does clothing communicate?" (SL) Grab bag idea: Cut out pictures of clothing. Predict impression portrayed by person wearing the garment. (SL) Dear Abby column: "I like to wear_____." "People usually think I am_____."	
Clothing values are influenced by age, attitude, custom, economy, and geographic location.	Analyze illustrations of clothing for suitability to age, economy, and geographic location.	
Clothing presents a value model for the masses and becomes a powerful device for molding their attitudes.	Study the development of bifurcated garments for women. List probable cultural causes of this development.	(Teacher Reference) Horn, The Second Skin, Chs. 3, 8, and 11.
When women are given greater freedom, their clothing is likely to assume more characteristics of current male clothing. Clothing is a powerful influence on the value formation of the masses.	Debate: How the wearing of pants by women has affected the attitude of woman toward self and of man toward woman.	Craig, Clothing–A Comprehensive Study, Ch. 8.

The status of persons in middle class society is more dependent upon the symbols of appearance and dress than either of the other classes.	Select a person in the public eye. Analyze his or her dress. Contrast it with the dress of someone who is extremely rich or extremely poor.	Current magazines. Journals such as Journal of Home Economics.
Future dress trends will be the product of social and scientific change.	Brainstorm: Predict clothing styles of the year 1999. (Home Experience) Compile a notebook of present day fashions. Trace history of fashions shown. (FHA) Display sketches of clothing for the 21st Century.	(SL) Vanderhoff, Clothing: Part of Your World, Unit 1, Part IV.

MAJOR CONCEPT FOR UNIT: II. Art principles of clothing design

SUPPORTING CONCEPTS:
A. Balance
B. Proportion
C. Rhythm
D. Emphasis
E. Harmony

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the application of art principles in clothing design.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- review previous learnings in use of color and line in clothing.
- analyze garments for use of rhythm, proportion, emphasis, harmony, and balance.
- select garments suitable for own figure type.
- select accessories suited to individual.
- find examples illustrating the five art principles used in clothing design.
- analyze example for principles of design.

GENERALIZATION: Creative use of art elements and principles in clothing design may enhance personal appearance.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
When using principles of design, figure features may be emphasized or minimized through selection of clothing styles to produce the desired effect.	(Interest Approach) View bulletin board: "Designing Dames." (Illustrations from magazines showing balance, proportion, rhythm, emphasis, and harmony.)	Craig, Clothing--A Comprehensive Study, Ch. 13. (SL) Vanderhoff, Clothes: Part of Your World, Unit 4.
Variation in the use of the elements of design can change the appearance of the wearer.	Recall learnings about color and line by taking a pre-test. Analyze results of test. Review as needed.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 2.
Balance may be formal (symmetrical) or informal (assymetrical).	Find illustrations of garments showing the two types of balance. Identify the types of balance.	(Teacher Reference) Patrick, Distinctive Dress, Ch. 4.
Proportion requires a distribution of spaces so that all parts are pleasing.	View transparencies for use of proportion and balance in each.	Transparencies: "Line and Shape - Part I" (23H, 23W).
	Show how accessories should be in scale with the size of the wearer by selecting from actual accessories appropriate and inappropriate accessories.	(Teacher Reference) Horn, The Second Skin, Ch. 13.

The size of all accessories, and all patterned fabrics should be in scale with the size of the wearer.	Visit local stores. Analyze clothing window displays for suitability of accessories with garment.	Local stores
Rhythm suggests movement and lends interest to a costume.	Select accessories for a basic costume which will demonstrate rhythm. List basic types of rhythm. Find examples of each type. Discuss examples with class.	Vogue Sewing Book, Book I. Current magazines or pattern books. (SL) Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 8.
Emphasis is directing attention to a focal point or point of interest.	Exhibit several pictures of apparel. Identify the point of emphasis in each.	(Teacher Reference) Patrick, Distinctive Dress, Ch. 5.
Harmony is the result of all principles working together in a pleasing manner.	Use same pictures listed above to point out harmony in apparel. Bring to class a picture of an attractively dressed woman. Analyze in detail, applying principles of design for rhythm, harmony, balance, proportion, and emphasis. Share your analysis with the class.	

MAJOR CONCEPT FOR UNIT: III. Analysis, selection, and buying of apparel

SUPPORTING CONCEPTS:
A. Selective buying of personal apparel
B. Clothing buymanship for the family
C. Clothing purchasing in relation to economy
D. Consumer responsibilities

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze the effects of income, family size and composition, geographic location, personal likes and dislikes, values, and consumer skills upon family clothing decisions and practices.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- analyze sources of consumer information for planning and buying apparel.
- list guidelines to follow when buying items of apparel for family members.
- summarize criteria used by working and non-working women when purchasing clothing.
- explain the interrelationship of the clothing industry to economic health of the world.
- give examples of consumer responsibilities when buying apparel.

GENERALIZATION: Family clothing decisions and practices are affected by income, family size and composition, geographic location, personal likes and dislikes, values, and consumer skills.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
A wise consumer needs to know shopping facilities, understand advertisements and labels, select best method of payment for purchases, and how to judge quality.	(Interest Approach) Flip chart of relevant facts and figures depicting economic facts of buying clothing. Display items of apparel worn as one ensemble. Include lingerie, foundation garments, shoes, and accessories. Ask: How could you know whether you really got your money's worth?	(Teacher Reference) Horn, The Second Skin, Ch. 17. Craig, Clothing--A Comprehensive Study, Ch. 18. Cross, Introductory Homemaking, Ch. 14. Filmstrip: "Winning Wardrobes for the Young Woman."
The ability to judge workmanship and fabric is of great value when selecting items of apparel.	Determine guides to be used in selecting items of clothing, such as: (a) coats, (b) dresses, (c) sweaters, (d) lingerie, (e) foundation garments, (f) skirts, (g) sportswear. Examine actual garments for workmanship and suitability of fabric.	Filmstrip: "Your Wardrobe and You." Filmstrip: "How to Buy a Sweater." Gawne and Oerke, Dress--The Clothing Textbook, Ch. 5. (SL) Vanderhoff, Clothes: Part of Your World, Unit 5, Part VI.

Ease of use and comfort in wearing, as well as appearance, are prime concerns in the selection of accessories.	Make a list of accessories in wardrobe. Choose one item to study. Give an oral report of buying guides for accessory studied. Include such items as: (a) shoes, (b) bags, (c) gloves, (d) hose, (e) millinery, (f) jewelry.	"How to Buy Shoes." (Pictures outdated, but principles are covered.)
		Pollard, Experiences With Clothing, Ch. 7.
	Compile "Buying Guides for Apparel for the Woman of the 1970's."	(SL) Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 12.
		Pamphlet: "How to Get More Fashion for Your Money."
		Booklet: Clothing for Young Men.
Well-chosen accessories complement and complete an ensemble.	Use point system for dressing smartly to check own appearance. Recall from Concept I that this point system will vary according to the cultural values of the time. (Example: Wearing hats.)	Craig, Clothing--A Comprehensive Study, Ch. 13.
Creative use of accessories adds to the versatility of dress and increases the uses of a garment.	(Bulletin Board) Appearance Recipe: "Accessories are to clothing as frosting is to cake." Display pictures of appropriate accessories for basic costumes.	Garrett and Metzen, You Are A Consumer of Clothing, Ch. 7.
		(SL) Consumer Education Series Book I, Dress Well for Little Money.
The wise consumer collects as much information as he deems desirable before purchasing an item of apparel.	(Circular Response) "Where do you get information concerning quality of clothing items you wish to buy?" List answers.	(SL) Vanderhoff, Clothes: Part of Your World, Unit 5, Part III.
Industry, retailers, consumer agencies, magazines, and resource persons can provide valuable consumer information.	Clip clothing advertisements from periodicals and newspapers. Explain appeal of information presented.	Current magazines and newspapers.
	Examine consumer information materials available from industries.	
The information provided by labels and hangtags is a resource which may assist the consumer in making wise clothing decisions.	Distribute a collection of hangtags and labels from garments. Using opaque projector, students will analyze hangtags and labels.	Various hangtags and labels.
		Chambers and Moulton, Clothing Selection, Ch. 10.
	Discuss methods of keeping information on hangtags and labels.	Filmstrip: "The Consumer Decides."
		Bulletin: How to Read a Hangtag.
	(Bulletin Board) "Are Hangtags Your Hang-Up?"	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Home Experience) Make a file of hangtags of personal and/or family clothing to be used in caring for clothing.	
The use of special guidelines for purchasing items of family apparel may result in greater satisfaction and enjoyment in clothing decisions.	Consider categories of family apparel such as infants, toddlers, boys, girls, men, working women, senior citizens. Research for criteria to be used in selection of apparel for these groups. Discuss information.	Gawne and Oerke, Dress--The Clothing Textbook, Chs. 8 and 9.
The dual role of homemaker and wage earner will influence clothing buying practices.	Panel discussion by working mother, full-time homemaker, college girl, on what influenced her personal choices when purchasing clothing.	Resource persons.
	Explain factors which affect own clothing choices. Predict factors affecting working mothers' choices. Relate the two.	Filmstrip: "The Consumer Decides."
The production of clothing and textiles constitutes one of the five largest industries in the United States.	View a flow chart of the textiles and clothing industry.	(AT) (Teacher Reference) Horn, The Second Skin, Chs. 17, 18, and 19.
	List economic facts from clothing and textiles industry on chalkboard. Summarize impact of these figures on economic health of nation and world.	
Unpredictable consumer response to fashion change forces the clothing industry to make continued adjustments.	Invite resource person to talk with class on "Anticipating Clothing Buying of the Consumer."	Buyer for local clothing store.
	Relate incidents of mass acceptance and non-acceptance of fashion change.	
The consumer gives approval to the manufacturer by purchasing a product, or disapproval by returning an unsatisfactory product.	Relate effect of consumer acceptance to clothing industry.	Craig, Clothing--A Comprehensive Study, Ch. 16.
Principles of economics and using credit are also applicable to the purchase of apparel.	Survey students to determine type of clothing credit used.	Garrett and Metzen, You Are A Consumer of Clothing, Ch. 6.
	Write own clothing practices. Describe effect on attitude toward clothing.	Booklet: Your Clothing Dollar.

Since clothing is non-durable and earns no money for the buyer, consumers generally are more satisfied with apparel selections if they pay cash whenever possible.

A well-informed consumer can shop wisely by being able to judge fabrics, clothing construction, and fit.

The consumer has a responsibility to complain to the manufacturer or retailer if an item does not perform as claimed or expected.

Review good shopping habits.

View minute dramas such as: "Picky Patty," "Hurricane Hannah," "Sly Sue," for consumer manners.

Respond to open-end statement. "A responsible buyer of clothing should ."

Case Study.

Sue has recently purchased a polyester dress. The hangtag and label specified that the garment was machine or hand washable.

Much to Sue's dismay, the garment shrank two inches in length and became too small to wear after the first washing.

What should Sue's course of action be?

Grab bag response: Draw a picture of an item of apparel from a grab bag. Outline guides to follow when purchasing item drawn.

Garrett and Metzen, You Are A Consumer of Clothing, Ch. 6.

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MAJOR CONCEPT FOR UNIT: IV. Special clothing care and storage possibilities

SUPPORTING CONCEPTS: A. Special clothing care problems
B. Individualized storage possibilities
C. Storage economy in relation to time and money

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze possibilities for storage and care of special clothing.

SPECIFIC PERFORMANCE OUTCOMES:

The student will - list storage possibilities for special fabrics and items of apparel.
- project effect of living away from home on clothing care and storage problems.
- analyze relationship of family composition, activities, and values to clothing care and storage.

GENERALIZATION: Personal satisfactions derived from clothing are likely to be affected by appropriate care and storage of apparel.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) Illustrations of items which require special handling and storage; such as bridal gowns, formals, lame' fabrics, suede and leather garments, furs. Ask: How would you care for and store these items?	
Special fabrics and items of apparel require specific care and storage treatments.	Invite resource person (member of National Institute of Dry Cleaners) to speak to class on care and storage of unusual fabrics.	National Institute of Dry Cleaners: Focus on Fabrics. (This comprehensive illustrated book might be borrowed from local cleaner who is a member of National Institute of Dry Cleaners.)
	Question resource person concerning clothing storage and care problems.	
Ordinary methods of clothing care and storage may not be appropriate for special apparel items.	View filmstrip. Develop suggestions for clothing care. Relate to fiber content.	Filmstrip: "Clothing Care Clues."
Living away from home presents consumers with unique problems in the care and storage of clothing.	Visit local cleaners. Ask for explanation of box storage.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 7.
	Visit coin operated cleaners and laundromat. Discuss factors to be considered when selecting cleaners or self-service cleaner.	Cross, Introduction to Homemaking, Ch. 15.
	Suggest methods of storing seasonal clothing.	Horn, The Second Skin, Ch. 20.
Family composition, activities, and values will affect clothing care and storage.	Identify differing clothing care and storage needs of family members as influenced by age, activities, and values.	(SL) Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Chs. 13 and 14.

	Make a clothing storage plan for family.	Pollard, Experiences With Clothing, Ch. 3.
	(Home Experience) Make an item for bulk storage of clothing.	(SL) Fleck and Fernandez, Exploring Home and Family Living, Ch. 28. Wallace and McCullar, Building Your Home Life, Ch. 8.
Using recommended practices of clothing storage result in savings of time and money.	Give examples of good and bad incidents of storage of clothing.	Craig, Thresholds to Adult Living, Ch. 6.
	Alter storage practices so that savings of time and money might be increased.	

MAJOR CONCEPT FOR UNIT: V. Technology of textiles

SUPPORTING CONCEPTS:
A. Generic names of fibers
B. Characteristics, uses, and care of textile fibers
C. Fabric finishes
D. Special fabrics

BEHAVIORAL OBJECTIVE FOR UNIT: Analyze effects the basic technological aspects of textiles production have upon the use, care, and selection of apparel.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- relate generic names of fibers to trade names.
- analyze relationship of properties of fibers to characteristics of fibers.
- summarize properties and characteristics of fibers as related to use and care of textile products.
- identify purposes of specific fabric finishes.
- relate the processes used in production of special fabrics to their use and care.

GENERALIZATION: Knowledge of the basic technology of the industry will aid individuals in the prediction of performance, selection, and care of textile products.

Some Supporting Content and Generalizations	Teaching Strategies *Learning - Evaluating Experiences	Resources
	(Interest Approach) Divide class into groups. Give each group a packet of samples of textiles. Write adjectives (smooth, shiny, soft) to describe each sample. Compare words with other groups.	
Knowledge of the physical and chemical characteristics of textiles helps consumers predict their performance and gain increased satisfaction from their selection, use, and care.	Give pre-test on factual information covered in Comprehensive Home Economics I and II. (If test results indicate unacceptable level of recall, refer to State Curriculum Guide for review of material.)	Kentucky Home Economics Curriculum Guide.
A fiber is a minute fundamental unit from which all textile products are made.	View bulletin board. (Caption - In the beginning - was a fiber!! Cartoon characters representing major fibers. Pictures of articles made from these fibers.) Separate a yarn from heavy fabric into individual fibers. Examine fiber under magnifying glass. Define fiber.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 10.

*Teacher may want to have students keep notebook on the concept.

The Federal Trade Commission divided the man-made fibers into generic groups.	Refer to "Classification of Fibers." Relate trade names of the man-made fibers to the generic name of the fiber. Recall learnings concerning labeling of fabrics as identified in Comprehensive II.	See Appendix for Classification of Fibers Chart. (This chart should be updated as new fibers are introduced.) Craig, Clothing--A Comprehensive Study, Ch. 14.
The generic name of a fiber indicates that fibers in any one group have similar chemical and performance characteristics.	Examine hangtags of garments. Identify trade name and generic name. List trade names identified for a specific fiber.	Pamphlet: How to Read a Hangtag.
The generic name is the family name of a fiber.	View transparency of examples of hangtags which have incomplete information. Point out missing requirements as stated in labeling law.	Ellett, Textiles for Teens, Ch. 1.
	(Bulletin Board) "The Well-dressed Hangtag Wears". (Include trade name, fiber, name of manufacturer, and country of origin, if imported.)	(Teacher Reference) Potter and Corbman, Textiles: Fiber to Fabric, Ch. 1.
Textile fibers are divided into two principal categories (natural and man-made) according to their origin.	View transparency of fiber classification chart to identify category of fibers.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 10.
Natural fibers come from cellulose, protein, and mineral sources.	Name natural fibers. Review sources from which they came.	Ellett, Textiles for Teens, Ch. 3.
*	View filmstrip for general understanding of textiles.	Filmstrip: "Understanding Today's Textiles."
Most of the natural fibers are hydrophilic and can withstand high temperature.	Observe demonstration of the ability of natural fibers to absorb water (hydrophilic). Relate this characteristic to the coolness of natural fibers.	
Cellulosic or transitional fibers are those which are made from the cellulose of the cellwalls of short cotton fibers (called linters) or from pine wood. The three types of man-made cellulosic fibers include rayon, acetate, and triacetate.	View transparency for summary of fibers and characteristics.	Transparency: "Fibers and Fabric Construction," Overlay 14a.

*The supporting content contained in this column consists of some properties and characteristics of the selected fiber being studied. As the concept is taught, other properties and characteristics should be included. The teacher should also relate these properties and characteristics to use and care of the fiber products.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Rayon is absorbent, dyes well, accepts high twist, drapes well, economical, versatile, and stronger when dry than when wet.	View samples of rayon fabrics. Note the variety of the colors.	(Teacher Reference) Potter and Corbman, Textiles: Fiber to Fabric, Ch. 15.
Acetate is a thermoplastic fiber, not too strong, lacks abrasion resistance, and may fume fade.	Observe the reaction of acetone (fingernail polish remover) upon acetate fabrics. Conclude that acetone is a solvent of acetate. Observe results of using high temperature setting when ironing acetate fabric.	(Teacher Reference) Potter and Corbman, Textiles: Fiber to Fabric, Ch. 16.
Triacetate is thermoplastic, holds pleats well, resists wetting, sheds wrinkles, and dries quickly.	Examine permanently pleated skirt made of triacetate. Wash skirt as instructed. Record condition of pleats after skirt dries. Describe hand of triacetate fabric.	
The synthetic textile families have two characteristics in common. they are hydrophobic and thermoplastic.	Observe a demonstration using samples of various synthetic fibers to illustrate that they do not absorb water easily and are thermoplastic.	Bulletin: Man-made Fiber Fact Book.
	Each student select one fiber, either protein, cellulose, or thermoplastic. Conduct experiments as follows: burning, strength, absorbency, resiliency. Record results of experiment. Apply findings to determine care and uses of fiber. Research fiber for advantages and disadvantages of characteristics in care and use. (See Selected Fiber Chart in Appendix.)	(Teacher Reference) Potter and Corbman, Textiles: Fiber to Fabric, Ch. 2. Ellett, Textiles for Teens, Chs. 2, 3, and 4.
	Collect samples of fabric made from fiber studied. Assemble all material in a report.	Craig, Clothing--A Comprehensive Study, Ch. 14.

	**(This group of activities may take a week of time. The teacher would need to have collected references, resources, and supplies for conducting experiments.)	Gawne and Oerke, Dress--A Clothing Textbook.
*Synthetic fibers are fibers which are created chemically from basic elements.	View film on man-made fibers for general background information on thermoplastic fibers.	Film: "Industry on Parade."
	(SL) Play game "Tell It Like It Is." List categories of fibers--protein, cellulose, transitional, thermoplastic--as headings. Write name of fibers on strips of paper. Each student receives a name of a fiber. Divide class into groups. Students place fiber under appropriate heading.	
Polyester fibers are strong, resist abrasion, resist sunlight, highly resilient, resistant to acid, alkalies, and biological attacks, have poor absorbency, and are heat sensitive.	Examine different fabrics made from polyester fibers for properties and characteristics.	
Polyester fibers retain oil stain, are subject to pilling and static build-up.	View display of garments made of polyester fabrics which have been washed, for examples of pilling.	
Nylon has low absorbency, is very strong, resists abrasion, is transparent, durable, and elastic.	Think of the nylon garments you are wearing. What are some of its advantages and disadvantages? Point out that nylon is a "color scavenger"; therefore, white nylon should not be washed with other colors.	
Nylon pills, yellows, has static build-up, and is a color scavenger.	View filmstrip for properties of man-made fibers.	Filmstrip: "A to Zepel."
Some properties and characteristics of the acrylic fibers are: low to moderate strength, resist sunlight and acids, lightweight, crease-resistant, a natural crimp, heat sensitive, low absorbency, and wrinkle resistant.	Examine articles made from acrylic fibers. Identify properties of acrylic fiber. Note that acrylic fibers are used extensively in carpets, and the high degree of heat sensitivity means that an area of the carpet would melt if a cigarette were dropped on it.	
Acrylic fibers are: difficult to dye, prone to static build-up, lint and soil attractive, and burn freely; therefore, flame proofing is desirable.		

*It is hoped that much of the material covered in this section under supporting content and generalizations will be included in the individual reports of the students and will be shared among class members. If not covered, the teacher might like to cover it so that the class will receive the information.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
Modacrylic fibers are very heat sensitive and are resistant to chemicals, flame, moths, and mildew.	Analyze performance of a modacrylic fiber shown in a wig or hair piece studied in class. Ask: How should this hair piece be cleaned? What should be avoided in using and caring for this fiber?	Wig sample from Dynel Company.
The properties of the spandex fibers are: lightweight, very elastic, high strength, heat sensitive, low absorbency.	Demonstrate elastic property of the fiber. Ask: What are some of the most common uses of this fiber?	
Spandex fiber yellows at high temperature and by chlorine bleaches.	View example of yellowed garment which contains spandex. Point out possible causes for yellowing. Discuss effect this property had upon dying of lingerie and foundation garments. Ask: What relationship could this yellowing property have to public demand for colored lingerie and foundation garments?	
	Borrow examples of foundation garments from local store. Examine for use of spandex.	
Glass fibers are used extensively in decoration of business establishments.	Look at catalog advertisements for draperies. Count the number of fiberglass items listed for sale.	Sears, Montgomery Ward, Penney's, or other current catalogs.
Glass fibers are fireproof, strong, resistant to weather, and do not absorb water.	Scan remaining fabric advertisements. List other uses for fiberglass. Discuss advantages and disadvantages of glass fibers.	
A knowledge of fibers will aid the consumer in selecting and caring for fabrics.	Play "Fiber Jeopardy." Place categories--protein, cellulose, transitional, thermoplastic--on bulletin board. Write questions concerning a generic fiber under each category. Divide class into teams. Team with most points wins the game.	
	Participate in a "Grab Bag" summary. (Teacher writes names of the major fibers on sheets of paper. Students draw a name and write the following about the fiber: two properties, two disadvantages, two advantages, two uses, care instructions.)	
The type of yarn and method of construction will affect the durability, appearance, and texture of the fabric.	Review filament, ply, novelty yarns as studied in Comprehensive II.	(SL) Vanderhoff, Clothes: A Part of Your World, Unit 5, Parts V and VI.
Fabric is any cloth or textile material developed from fibers, filaments, or yarns by weaving, knitting, knotting, crocheting, or interlocking of fibers.	View bulletin board. "Let's Meet the Friendly Weave Family". (Mr. Twill, Mrs. Plain, and Miss Satin.)	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 13.

	View transparencies on Weaves.	Transparency: 3M, No. 18.
	Label the method of fabric construction of samples in notebooks.	Transparency: Vogue-Butterick, Volume 2, Frame 15 and 15a.
Knitting is the looping of yarns together to form a fabric.	Demonstrate difference in elasticity of woven and knit fabrics.	Ellett, Textiles for Teens, Ch. 6.
Filling knit is a single yarn loop round and round or back and forth in a flat knit. Warp knit is a process that makes a closer, flatter fabric. (tricot, pronounced trē cō)	Look around you. Ask: What garments do you and your classmates have on which are of knit construction?	
	Examine samples of knit fabrics with magnifying glass, for construction. Label single knit or double knit.	Leaflet: Vogue, "Knits, the Contemporary Fabric."
Double knit fabrics are heavier and hold their shape better than single knit.		
Non-woven fabrics are constructed by interlocking fibers together in a variety of ways.	Discuss the process by which felted, bonded, and needle-punch web fabrics are constructed.	
	Examine samples of non-woven fabrics. Identify construction process used.	
The type of yarn and method of fabric construction chosen will affect the appearance, durability, texture, and care of the fabric.	View filmstrip for summary of fabric construction.	Filmstrip: VEC, "Fabric Construction."
A fabric finish is a treatment applied to fabric or yarn to produce and control desired qualities.	Observe the effect of spraying starch on a piece of fabric and ironing. Relate this to finish treatment.	Transparency: "Fabric Finishes and Labeling." Folder 8, Frame 20 and overlay 15b.
Many finishes are used to improve the design or texture of fabrics. (Example: Mercerization)	View filmstrip for basic understanding of fabric finishes.	Filmstrip: VEC, "Fabric Finish."
	Describe the luster and strength of a mercerized thread and one that has not been mercerized.	
Finishes may be added to improve the feel or hand of fabrics. (Example: Sizing)	Recall earlier demonstration on starch and fabric. Exhibit fabrics that have become limp after washing.	
Performance of fabrics may be improved by the application of a finish. These finishes include:	Recall common finishes as described in filmstrip "Fabric Finish." List common finishes and explain the purpose of each.	American Institute of Dry Cleaners, Focus on Fabrics.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experience	Resources
Shrinkage control Napping Durable press Easy care Water and stain repellent Insulating Fire retarding and flame proofing Moth resisting Crease resistance	Use Scotchgard sample kit to show stain resistent finish. Demonstrate effect of water, coffee, and salad oil on fabric samples which are water and stain repellent.	(Teacher Reference) Potter and Corbman, Textiles: Fiber to Fabric, Ch. 8.
	Observe results of burning samples of fabric labeled with fire retardant finish and one without the finish. List instances where fire retardant finishes should be mandatory.	Ellett, Textiles for Teens, Ch. 8.
	Examine samples of insulated fabrics and winter coat linings. Note insulated lining in winter coats. Relate to warmth.	(SL) Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 7.
	Place a nap on a fabric by rubbing swatches of soft fabric briskly with a wire brush. Relate to use of napped fabrics.	
	Examine swatches of fabrics with a napped finish. List common fabrics with a napped finish.	
	Crumple swatches of fabric and note the degree of wrinkling.	
	Point out the advantages of wrinkle resistant finishes.	
Bonding is the process of permanently sealing one fabric to another.	Examine garments made from bonded fabrics. Interview the operator of a dry cleaning establishment. Ask him to relate experiences encountered with cleaning of bonded fabrics.	
The processes used in production of special fabrics will be likely to affect the use and care of the fabric.	Popcorn session: Special fabrics not already discussed in this unit. List these fabrics. Discuss properties of fur, fake-fur, suede, leather, vinyl, lame and others listed.	
	Review concept by playing the game "Finish." (See Appendix.)	
	(Home Experience) Select a fiber or fabric construction process. Write a report, conduct experiments, and collect samples of fabric illustrating fiber or process studied.	
	(FHA) Assemble a Textiles file, showing examples of fabrics, finishes, and construction processes.	

MAJOR CONCEPT FOR UNIT: VI. Selection and use of equipment for specialized construction

SUPPORTING CONCEPTS: A. Types of specialized equipment
B. Selection of sewing machines

BEHAVIORAL OBJECTIVE FOR UNIT: Demonstrate skill in using appropriate equipment for specialized construction.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- demonstrate skill in using appropriate measuring, marking, and hand sewing equipment.
- identify factors to be considered when selecting a sewing machine.

GENERALIZATION: Successful construction of specialized apparel is more likely to be attained through use of appropriate equipment.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) Transparency Talk on "Measure-up," "Mark-up," and "Sew-up." For each of the titles, sketch equipment which fits category or use the transparencies listed under Resources.	
Good quality measuring equipment and skill in using it will result in greater accuracy in measuring.	View transparency to identify measuring equipment. Review equipment used in Comprehensive I and II.	The Vogue Sewing Book, "Tools to Satisfy Every Sewing Need."
	Demonstrate use of T-square or Tailor's square.	Transparency: "Measuring Tools," Frame 22.
	Demonstrate skill in using unfamiliar measuring equipment.	
Accuracy in marking will assist the consumer in keeping errors to a minimum and will simplify construction.	View "Mark-up" Transparency. Identify marking equipment previously used.	Transparency: "Marking Tools," Folder 11, Frame 24.
	Demonstrate use of tailor's chalk, tailor's wax, and other marking equipment as needed.	Craig, Clothing--A Comprehensive Study, Ch. 20.
	Show proficiency in use of marking equipment.	Gawne and Oerke, Dress--A Clothing Textbook, Ch. 15.
Workmanship is simplified by having and using appropriate hand sewing equipment.	View "Sew-up" Transparency. Identify hand sewing equipment. Recall equipment used previously.	McCall's Sewing Book, Chs. 5 and 7.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	Demonstrate use of specialized hand sewing equipment, such as a bodkin, tailor's trick, beeswax, and loop turner.	
	Experiment with using hand sewing equipment.	
	Identify appropriate equipment for specific fabric or construction process by playing "Match-up." (Fabric sample or construction term is placed on a card. Pictures of sewing equipment are placed on separate cards.) Match the fabric and/or construction term with the appropriate equipment.	
	(Home Experience) List present equipment. Select additional equipment which would simplify sewing at home. Plan storage for sewing equipment.	
The consumer considers price, desired features, and service available when purchasing a sewing machine.	(Interest Approach) Use opaque projector to show history of sewing machine development.	
	Question: What do you like and dislike about your sewing machine? Categorize responses under headings: price, desired features, and service.	
Sewing machines are presently categorized into three basic types: straight stitch, zigzag stitch, and automatic stitch.	Invite resource persons to demonstrate various brands and types of sewing machines. OR Borrow machines or brochures from companies. Demonstrate use of machines.	Resource persons. Cunningham, Singer Sewing Book, "Your Sewing Machine."
The consumer should realistically consider the kind and amount of sewing done when selecting the type of machine needed.	Examine samples of stitching done by various machines. If possible, try out the different machines.	
When choosing a brand of machine, the consumer may consider service facilities and availability of parts. Warranties and guarantees on machines will differ in various brands.	Survey dealers of machines to determine availability of parts, service facilities, warranty and guarantee. List brand names of machines. Discuss findings from survey.	Consumers Report.

Scientific innovation will produce new concepts in sewing machines.

Ask: What will the sewing machine of 1999 be?

Read article in Forecast on "Sewing With Sound."

Forecast, "Sewing With Sound.

(Home Experience) Plan the purchase of a sewing machine. Consider price, availability of service and parts, and features desired. Research for facts comparing different brands. Select machine.

MAJOR CONCEPT FOR UNIT: VII. Construction of a specialized clothing project

SUPPORTING CONCEPTS:
A. Selection of pattern
B. Selection of fabric
C. Inner construction needs
D. Trims and notions
E. Adapting construction techniques to special fabrics
F. Hand stitches for specialized construction
G. Processes in machine sewing
H. Specialized construction processes using machine and/or hand sewing

BEHAVIORAL OBJECTIVE FOR UNIT: Apply appropriate techniques in specialized clothing construction.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- select pattern, fabric, inner construction needs, trims, and notions which are appropriate to fabric, design of garment, and personal figure.
- adapt construction techniques to special fabrics.
- demonstrate skill in using appropriate hand stitches necessary for specialized construction.
- show skill in using machine processes applicable to constructing specialized garment.
- construct a specialized garment using the demonstrated sewing processes.

GENERALIZATION: Specialized clothing construction requires specific construction techniques.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) View bulletin board "Do Your Own Thing." (Use illustration on pattern envelope. Cut replica of garment from individual student fabrics.)	
The decision to sew or not to sew is an individual matter involving values and skills, as well as management of time, energy, and money.	Question: Why sew? Relate to bulletin board. (Examples of points to be emphasized.) Creative use of leisure; individuality; originality; economy.	(Teacher Reference) Bane, Creative Clothing Construction, Preface and Ch. 1.
	(AT) Keep an accurate record of time spent to construct garment. Include time spent in shopping for fabric, notions, and trim. Place a monetary retail value on your garment. Calculate wages per hour.	Formula to use in calculating: Estimate of Retail Cost -Actual Cost of Garment Saving Then, no. of hrs. × cost per hr. = Saving
Using information in selecting the pattern and altering pattern to fit the individual will help to avoid costly mistakes and dissatisfaction with the finished product.	Recall factors to be considered in choosing a pattern. (See Comprehensive I.) Review information if needed.	(Teacher Reference) Bane, Creative Clothing Construction, Ch. 4.

	Identify major pattern companies. Examine examples of similarly styled patterns from each company for ease in using, clarity of directions. Estimate sewing skills needed to construct similar style garments.	Curriculum Guide, Comprehensive I and II. Cunningham, Singer Sewing Book, "Fitting the Pattern to Your Figure." Actual patterns.
The decision to use a couturier (designer) pattern is dependent on the individual's values.	Examine pattern books for designer or couturier patterns. List advantages and disadvantages of using these patterns.	Pattern books. (Teacher Reference) Bane, Creative Clothing Construction, Ch. 3.
Minor changes, needed to fit the pattern to the individual, may be made on the pattern tissue before cutting. Major changes should be made on a muslin fabric shell cut from the purchased pattern.	Describe changes which are more likely to be accomplished successfully on the flat pattern. Point out alterations which should be made in muslin fabric shell. Select patterns for specialized clothing project.	The Vogue Sewing Book, "Your Perfect Sewing Tool." McCall's Sewing Book, Ch. 6. (SL) Bailey, Dunn, and Vansickle, Steps in Clothing Skills, Ch. 19.
Personal figure type, likes and dislikes, and suitability to pattern chosen are factors to be considered when selecting fabric.	Review learnings from Comprehensive I and II on fabric selection. View filmstrip to develop guidelines to be followed in selecting fabric. List possible fabric choices for pattern chosen. Complete a fact sheet for fabric bought for garment. Include content, finish, care, cost, and width.	Kentucky Curriculum Guide. Filmstrip: "How to Select Fabric for Garments."
The "hidden values" of a garment are found in the inner construction (lining, underlining, interlining, interfacing).	View transparency for purposes of interfacing, underlining, lining, and stay lines. Differentiate between interfacings, underlinings, linings, and stay lines. OR Examine garments for uses of inner construction. Relate hidden values to cost of garment.	Transparency: "The Language of Shaping." Armo Selector Chart. Pellon Fabric Selector. Pamphlet: How to Create Your Matchless Shape of Fashion. Filmstrip: "The Importance of Shape." Actual garments.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
		Transparency: "Lining, Underlining, and Interfacing." Folder 2.
When choosing underlining, interfacing, interlining, and lining, the consumer should consider the care required in relation to that required by the outer fabric.	Select lining, underlining, and interfacing appropriate to pattern style and fabric chosen.	(Teacher Reference) Bane, Creative Clothing Construction, Chs. 13 and 14.
Trims and notions used in constructing a garment should be in accord with the individual's likes and dislikes and be suited to pattern and fabric.	View a display of actual trims and notions. Point out compatibility of notions and trims with characteristics of fiber and care of fabric. (Example: nylon ruffles on cotton fabric.)	The Vogue Sewing Book, "Trims."
	Bulletin Board. "The Trimming Tree." Use various garment trims to decorate a tree. (Particularly appropriate at Christmas.)	
Purchasing pattern, fabric, notions, trims, and inner construction needs at the same time will save time, money, and energy.	Field trip to local fabric stores. Select all items needed to complete garment construction.	
Unique fabrics, such as fur, vinyl, leather, suede, and lame, require specialized construction techniques.		Bane, Creative Clothing Construction, Ch. 12. Gawne and Oerke, Dress--The Clothing Textbook, Ch. 17. The Vogue Sewing Book, "Special Handling." Craig, Clothing--A Comprehensive Study, Ch. 20. Leaflet: "Stitch in Time," Vol. 40, No. 2-T.
The thread, stitch length, needle, tension, and pressure should be tested on a scrap piece of garment fabric to select the appropriate techniques.	Demonstrate effect of blunt needle and incorrect stitch length on knit fabric. Examine sample showing appropriate needle use and stitch length.	Transparency: "Zippers, Threads, and Trims."

	Select stitch length, thread, needle tension, and pressure suitable to your fabric. Record on garment fact sheet.	
The attention paid to the hand sewn details helps to determine the quality of the finished garment.	Demonstrate hand sewing techniques not covered in Comprehensive I and II. Include prickstitch, pickstitch, pad-stitch, blanket stitch, satin stitch. Examine garment for uses of hand stitches. List uses of hand stitches.	The Vogue Sewing Book, "Hand Stitches."
Some sewing machines have features which are advantageously used in specialized construction.	List features available on current machines. Outline criteria to be considered when using a machine-sewing process. (Example: zigzagging seams to prevent raveling.) View display of garments or articles showing decorative stitching. (Home Experience) Construct an article and trim with decorative machine stitching.	Booklets which come with sewing machines.
Skill in accomplishing construction processes will develop with practice. There are two main categories of cuffs: the extended cuff and the turnback cuff. Pleats are basically folds of fabric which provide fullness where desired. The method chosen to apply pockets should be suited to the fabric, lines of the pattern, and the figure type of the individual.	Demonstrate all or some of the following processes, as needed, which would be used in constructing a specialized garment. cuffs pleats pockets bound buttonholes belts gussets linings underlinings interfacings bindings trimming details hand finishing dressing details	
Bound buttonholes are appropriate for a tailored professional look on all garments.	Demonstrate making a bound buttonhole. Use the bound buttonhole maker. Also use the traditional method of making. OR View transparencies for techniques used in constructing bound buttonhole.	Pamphlet: Couture Tips. Transparencies: "Buttonholes, Parts 1, 2, and 3," Folders 9, 10, and 11.
Types of belts and belt placement vary with fashion. They are used to emphasize anatomical features.	Demonstrate covering a belt. Recall principle of emphasis in unit on principles of design. Find illustrations of emphasis through the use of belts.	

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
A gusset is a triangular or diamond-shaped piece of fabric, cut on the bias, and inserted into the garment at a slash, generally used at the underarm curve of a kimono sleeve.		
Underlining is stitched to the garment piece along construction lines and is handled as one piece of fabric, after it is attached.	Demonstrate application and marking of underlining. OR View transparency for directions to follow when underlining.	Transparency: "Underlining," Folder 2.
Interfacing is a piece of shaping material cut in the shape of a facing section and placed between the facing and the garment. Its purposes are: to add firmness to the section and help in retaining shape.	Demonstrate application of interfacing to garment. Review purposes of interfacing. OR View transparencies showing techniques to use in interfacing a garment. Use appropriate process in attaching interfacing to garment.	Transparencies: "Interfacing, Parts 1 and 2," Folders 3 and 4.
Interlining is cut in the shape of a lining section and is used in coats or jackets when shape and added warmth are needed.	Examine a winter coat for use of interlining and method of attachment.	
Lining is cut from the purchased pattern, constructed separately from the outer garment, then attached to the garment. It gives a finished look to the inside of a garment. It can substitute for a slip.	Demonstrate putting in lining by hand. Point out that sleeve lining is attached after the body of the lining is attached. OR View transparencies for methods of putting in a lining. Apply appropriate technique in putting in a lining.	Transparencies: "Lining, Parts 1 and 2," Folders 3 and 4.
Bindings are used to encase a raw edge and finish and strengthen the edge.		
Trimmings may be used to give individuality to a garment and call attention to a specific feature.	Demonstrate application of sequins, beads, braid, and other trims, as needed. Find illustrations showing use of trims.	McCall's Sewing Book, Ch. 13. The Vogue Sewing Book, "Trims."

Trims should be appropriate to the design and fabric of the garment.	Apply appropriate trims to garment.	
Skillful hand finishing aids in imparting the "couture touch" to the completed garment.	Demonstrate Hong Kong finish, hand-rolled hems, covering snaps, hooks and eyes, and buttons, thread chain, lingerie strap holders.	Pamphlet: Couture Tips.
Careful pressing during construction and upon the completed garment will enhance the appearance of the garment.	List pressing equipment used previously. Recall previous learnings regarding techniques of pressing.	Leaflet: "A Pressing Story."
	Apply learnings from the units on buying apparel, technology of textiles, and construction of a specialized garment, to design and make hangtags and labels for the completed garment.	Kentucky Curriculum Guide.
	(Home Experience) Construct a garment applying learnings from the unit.	
	(FHA) Plan and coordinate a style show featuring garments constructed in class.	

MAJOR CONCEPT FOR UNIT: VIII. Specialized garment alterations

SUPPORTING CONCEPTS: A. Types of garment alterations
B. Inadvisable alterations

BEHAVIORAL OBJECTIVE FOR UNIT: Evaluate feasibility of specified garment alterations.

SPECIFIC PERFORMANCE OUTCOMES:

The student will
- survey wardrobe for garments which need altering, repairing, or remaking.
- apply skills learned to alter garment.
- appraise advisability of specific alteration.

GENERALIZATION: Feasibility of garment alterations is determined by the consumer, considering time, economic situation, and skill needed to accomplish the task.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) Take a mental inventory of your wardrobe. List all garments you never wear. Analyze reasons why you do not wear them.	
There are three general categories of garment alteration: repairing, remodeling, and remaking.	Review learnings on simple repair of garments as covered in Comprehensive I and II.	Kentucky Curriculum Guide.
Repairing a garment involves minor processes which do not alter the structural lines of the garment.	Demonstrate repairs, such as invisible patching, listed as needed in mental inventory. (See Interest Approach)	McCall's Sewing Book, "The Three R's."
Remodeling a garment calls for major changes in structural lines of the garment and requires considerable skill.	View illustrations of garment remodeling as shown in Dress. Give examples of possible garment alterations. (Cutting off dress - use as tunic top for pants)	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 17.
Remaking a garment involves completely re-cutting and restyling the garment and is a major construction process.	View examples of garments which have been remade.	
Alterations are inadvisable if the fabric is in poor condition, if time is of more value than money, and if the financial situation is adequate for replacing the garment.	Estimate time and skill required to make alterations needed in wardrobe. Develop criteria to be used in deciding whether garment alteration is worthwhile.	

Evaluate feasibility of altering garments.

(Home Experience) Repair or alter a garment.

(FHA) Collect outmoded clothing which is in good condition. Remake for children.

MAJOR CONCEPT FOR UNIT: IX. Career opportunities in the clothing and textiles field

SUPPORTING CONCEPTS:
A. Careers available
B. Professional qualifications required
C. Personal qualifications needed
D. Advancement possibilities
E. Dual-role opportunities for the homemaker/wage earner

BEHAVIORAL OBJECTIVE FOR UNIT: Explore career opportunities in clothing and textiles.

SPECIFIC PERFORMANCE OBJECTIVES:

The student will
- list careers available in clothing and textiles.
- identify professional qualifications required.
- outline personal qualifications needed.
- estimate advancement possibilities.
- summarize concerns of dual-role homemaker/wage earner.

GENERALIZATION: The better informed one is about available career opportunities and the qualifications required in these positions, the more likely he is to choose a career suited to his personal characteristics and goals.

Some Supporting Content and Generalizations	Teaching Strategies Learning - Evaluating Experiences	Resources
	(Interest Approach) Bulletin board. "Don't Play Roulette with Your Career. Be Informed!!" (Use large circle fashioned like roulette table. At spaced intervals on the circle, place pictures and information concerning possible careers in clothing and textiles.)	
Individuals who are preparing for employment opportunities have a basic knowledge of careers available.	Name the careers available in clothing and textiles. Divide class into groups. Each group do research on a specific career. Report findings to class.	Craig, Clothing--A Comprehensive Study, Ch. 19.
Most career opportunities require a high school diploma. The higher paying positions usually require training beyond high school.	Write high school, vocational training, college training on the chalkboard. List careers discussed in first concept under appropriate headings.	Gawne and Oerke, Dress--The Clothing Textbook, Ch. 18.
Personal qualifications necessary for careers in clothing and textiles are comparable to those of other fields.	Discuss personal qualifications for careers.	(SL) Vanderhoff, Clothes: Part of Your World, Unit 9, Part II.
	Role-play a person being interviewed for a job as a buyer in a clothing store.	Filmstrip: "How to Prepare for a Job Interview."

	List personal qualifications for clothing careers.	(SL) Dunn, Bailey, and Vansickle, Steps in Clothing Skills, Ch. 24
	Perform minute dramas illustrating each characteristic.	
The advancement possibilities in clothing and textiles are related to professional preparation, interest, abilities, and willingness to work. Many of the top-level executive positions in the field are now occupied by men. (Example: designers, textile industry.)	(AT) Choose a topic concerning high management and professional positions in clothing and textiles. Research for information on topic and write report.	McDermot and Norris, Opportunities in Clothing.
The dual-role of homemaker/wage earner should be considered when selecting a career.	Debate: How a career outside the home conflicts with homemaking. Discuss advantages and disadvantages which the dual-role homemaker faces. Invite person or persons who are now engaged in dual-role situation to talk with group. Ask questions of interest to the group. Review the Career Roulette Wheel used in Interest Approach.	(SL) Vanderhoff, Clothes: Part of Your World, Unit 9, Part I.

APPENDIX

SELECTED FIBERS

Fiber	Property				Characteristics Related to Properties	Uses
	Strength dry/wet	Absorbency	Resiliency	Effect of Heat		

As each student does research on a selected fiber, she should place the information in this chart. After all reports have been completed, the class should have a concise source of fiber information. Teacher may want to have the completed chart duplicated for each student.

CLASSIFICATION OF FIBERS

I. Natural Fibers

Cellulose	Protein	Mineral
Cotton	Wool	Asbestos
Flax (Linen)	Silk	Gold
Ramie	Cashmere	Silver
Hemp	Camel's Hair	Copper
Jute	Mohair	
Piña	Vicuna	
Sisal	Alpaca	
	Angora	

II. Man-Made Fibers

Transitional Cellulosic	Fibers From Synthetic Polymers	Fibers From Natural Substances
Acetate	Acrylic	Azlon
Rayon	Lastrile	Glass
Triacetate	Modacrylic	Metallic
	Nylon	Rubber
	Nytril	
	Olefin	
	Polyester	
	Rubber	
	Saran	
	Spandex	
	Vinal	
	Vinyon	

Instructions

On 3 x 5 cards, write the name of the fabric finishes and terms investigated. On another card write the definition of the term and/or the purpose of the finish, its advantages and disadvantages. Use a separate card for each term and finish.

Example: --on one card write "Mercerization"

--on matching card write "Gives Strength and Lustre to Cotton"

Write the word "FINISH" on one card

Make 2 or 3 copies or sets of cards to have enough cards to play the game with the class.

SH"

Directions

1. A dealer deals cards.

2. Players check cards to see if a "book" or "books" can be made. A book consists of two cards which match the term to its definition and/or finish to purpose. Lay "books" aside.

3. The player to the left of the dealer draws a card from the dealer's hand. If the player can make a "book" with the cards in her hand and the card drawn, the book is laid aside.

4. The player to the left follows this procedure and the procedure is continued until all "books" are made. As books are made, players will be eliminated from the game. One person will be holding the "FINISH" card--which cannot be matched and is self-explanatory.

Work the following Cross Word Puzzle
Use capital letters!!

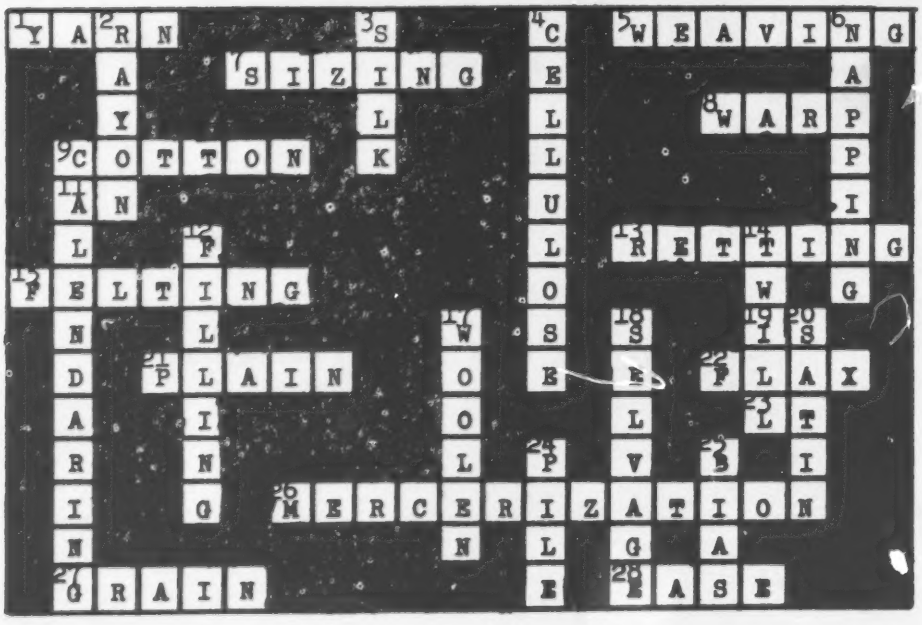
NAME _____

ACROSS

1. A raveling from cloth
5. Interlacing of two sets of threads
7. Adding starchy substance to cloth to improve appearance and body
8. Lengthwise thread in material
9. A vegetable fiber
11. Article used before words beginning with a vowel
13. Process by which linen fibers are rotted and released from stalk
15. Matting together loose fibers by pressure, moisture, and heat
19. Third person singular of verb to be
21. Common weave made by alternately lacing filling over warp yarns
22. Plant from which linen is made
23. Abbreviation for substance often affecting dyes in cloth
26. Treating cotton fabric with strong caustic soda--gives luster
27. True direction of a fabric
28. Insetting in a sleeve; one must do this with fullness

DOWN

2. First man-made fiber
3. Longest natural fiber
4. Basic material for rayon
6. Rubbing up surface with stiff brushes to produce fuzz
9. Passing materials through hot rollers, under pressure, to smooth fabric and to produce a luster
12. Crosswise thread in fabric
14. Strongest weave--produces diagonal lines
17. Wool material with soft, felt-like appearance--made with short fibers
18. Tightly woven edge of fabric
20. In this weave the warp yarns float over the filling yarns--under one and over 4 or more
24. A weave in which a third set of yarns is introduced to form loops or cut ends on surface
25. Diagonal line halfway between two grain lines



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